

Literature.

Wen's Quarterly Papers on Architecture.
Part I.

MR. WEALE is making a considerable effort to sustain his position as caterer in chief for the architectural public of this country. We may regard the work now before us, in fact, as the quarterly magazine of the class for whom we have ourselves the humble task of labouring weekly, while the intermediate grade is held by our respected monthly contemporaries; so that the *ecumenical*, as *abhorrent* to us, as such is said to be to *nature*, is now no longer to be spoken of; the measure of periodicity is being, indeed we may say it is, filled up.

Mr. Weale commences well, with a goodly and a seemingly quarto of sixteen superior lithographic plates, and hard upon fifty pages of letterpress; the paper, the typography, and the illustrations all good, and in the main we may say so of the matter, so that the 7s. 6d. will not be begrudged. The four coloured plates of stained glass examples from churches in York, and the six or seven referring to decorative carpentry from the primitive churches of Norway, being positively charming. We wish a little could have been, or rather had been, said about the stained glass; there are tales and legends hanging by these things upon which poems and precious narratives might be written, but we suppose something of this may follow hereafter; as we perceive from the notice of matters in hand for the following quarter, that Messrs. Bell and Gould, who have furnished these, are to continue their labours in the same sphere of illustration, and from the same quarry, the city of York. There is not too much said in connection with the Norwegian churches, but that which is said is suggestive of profitable reflection; enough is shown to cause many things that have been heretofore said to be unsaid, and if we proceed much farther in this track of illustration, the sayings and speculations of many dogmatists will go for what they were worth—waste and vapour. They (we mean the dogmatists) tell us of the genius of stone and marble, and predicate so much of metals and fictitious materials, that we wonder how there could have been room or scope for the soul of art to have been so expressed in wood as we here see it. No, we do not wonder at this, we only wonder that such things could have been said as have been said. However, there is an end of it, or the end is coming, and a little raising of the head and eyelids may reveal glimpses of it to those even whom the accidents of hard crawling have confined somewhat too closely to the range of vision embraced by the ground area between, or just about their hands and knees.

Look at the classic aims of Scandinavian artists, the Convolutus of Greece and of marble done, and done most deftly here in wood. Here, again, a turn of enlightenment is suspended, and upon it turns, who shall say for what measure, and for what range of instruction? Who shall mark its confines?

Mr. Moore has speculated somewhat too dryly on our taste in the leading Essay of this work, though we can see the drift of it, as far as he is himself concerned. It is a labour of laudable investigation with him; he is not content to work on, building up structures of limbs and carcase without being inquisitive as to their connection, and hence he delivers himself of speculations which are here worked up into an "ESSAY ON THOSE POWERS OF THE MIND WHICH HAVE REFERENCE TO ARCHITECTURAL STUDY AND DESIGN." Much of half-metaphysical and half-mechanical matter has been expended in this way, but really it appears to us that there is too much beating about the bush, and we are too long in coming to the point wherein is centred all we are in search of. It was well said by the poet, "THE NOBLEST ART OF MAKING IS HAN," and that word *noblest* comprehended *wisest, truest, briefest*. Let man understand man, and he will soon know how stone and timber piled, form loggins, books, mirrors—speaking, reading, reflecting, as from soul to soul, how human wit reciprocates, and how that secret of taste is inborn in man, he will know it all. Architects, like most others, begin their studies at the wrong end, or rather commence outside the circle instead of at the centre—they take the brick for the sample of the house; there is too much of materialism amongst them. We

wonder at the mythology of the Heathen, and are perplexed with a fancied mysticism in Christianity. Think you that the spirit of TRUTH ever slept, ever died? Oh, what profanity to name it! but it were none to say our eyes had need of *coaching*, more than of *Heathen* or of *Pagan* times; truth abides and is unseen by us, or, which is the same, is unlooked upon. There is no mystery in taste, or principles of taste; the mystery is in man, and he has it of his own solving, "as he will."

"Workhouses."—We have in these papers a sort of chapter on workhouses, illustrated by plans of that at Greenwich, which, for some reason unseen by us, has been, it is said, denominated "The Model Workhouse." Workhouses—we beg our author's pardon (Mr. R. P. Browne)—we see he terms them "*poor-houses*." We dare not trust our more than animal eye to look upon this paper and these plans, and, like the lower animal, we have on this subject no tongue for speech. Model workhouses!—When shall model homes and hearthsteads drive these hated from the land. Oh, that we should have to design, and builders build such things, such great receivers wherein to experiment on poor weak suffering humanity! When the cat or the bird works the air-pump, under whose glass is placed its fellow cat or bird, then let man put his hand wifely and willingly to the working of these workhouses—but not till then. Dryad constrains! alike controlling the builder and the tenant. There is a wide gulf between care and punishment, but we dare not speak upon it.

The remaining paper is a *business-like* memoir of the late William Vitruvius Morrison, Architect, and son of Sir Richard Morrison, the well-known Architect of Dublin. It is written by a brother, and might be expected to betray some of the partialities of a brother; but it confines itself very much to a narrative of the works of the lamented deceased, and these are extraordinary in amount and number. We should be greatly pleased to be furnished with a selection from one of the most approved of young Morrison's works. We could not offer a more acceptable or grateful tribute to his friends and memory, or one more to the purpose as regards our art.

Collectanea.

CHARACTERISTICS OF POINTED ARCHITECTURE.—THE BUTTRESSES.

HAVING paid some attention to the varieties which the perpendicular style affords of those primary features, the window and the door, we pass on to other constituent parts of exterior composition, which are intimately connected with the distinctive character of the style under review; of these we may select the buttress as one of the most striking. This feature was in ancient art as essential as it was characteristic, having frequently to resist the pressure of a ponderous groined ceiling of stone, and always of a weighty roof. The perpendicular style recognises two kinds of buttresses, the *solid* and the *flying*. Of these, the former, as it rises, diminishes its projection by successive gradations, which, in their simplest aspects, are formed by one slope of weathering or water-table, and, in their more ornamental, by a little gable, and corresponding double inclination of weather-moulding. In the first case, where somewhat more of variety and decoration is attempted, grotesque figures of animals are often introduced erect for purposes of emblematical allusion or of heraldic support; or in the place of these, slender piers with pinnacles frequently occur to enrich and diversify. In the other case, the little gables, where requisite, are rendered more elegant by the addition of crockets and finials. Further to adorn the face of each gradation, niches, compartments of tracery, armorial bearings, &c. are usual and appropriate; and to decorate the summit of the uppermost, a pinnacle is no less requisite, where the buttress rises above the parapet.

Of the *flying* buttress, characteristic and elegant as it is, we need hardly say more than that the aisles of Westminster Abbey will afford an illustration of this feature in its most unadorned form, with simple weatherings above and arch-mouldings beneath; and that Henry VII.'s chapel will furnish us, on the

other hand, with examples of the same feature under its most elaborately ornamented aspect, as pierced with rich tracery, crocketed with animal figures, and shutting against a pier surmounted by a purled pinnacle. The flying buttress has also occasionally another application than that which these buildings exhibit, wherein, by means of the ogee, or double form of curvature, and being arranged with a circular or polygonal distribution, it produces in effect the outline of the cupola: of this we may draw illustrations from the market-cross of Malmesbury, and other buildings. While the introduction of the buttresses in ecclesiastical structures is highly characteristic and almost essential, it is by no means equally so in domestic edifices, where there is not ordinarily the same cause for majesty of exterior, nor for apparent counteraction to the thrust of massive roofs or stone ceilings.

The Pinnacle.

This feature naturally connects itself with the buttress. The perpendicular style includes every variety; and the simple pyramidal of four or eight sides, purled up the angles in most cases, and issuing, either from as many little gables as it has sides, or from a straight cornice-moulding, sometimes plain, but ordinarily cut into small battlements and perhaps heightened with grotesques. In this, taper outline and bold but distinct porting are matters of the most obvious importance. Another variety (but one on a larger scale than the former) is that of the square purled pinnacle, whose sides, instead of being solid, are perforated in compartments of light tracery, and sometimes also, in lieu of the straight outline, assume a slight curve inwards. Of this kind of pinnacle, we may adduce examples from the tower and south porch of Gloucester Cathedral. The other description of regular planar is that, so frequent in Tudor architecture, which differs from the first-mentioned kind by taking the outline of the ogee instead of that of the straight line, issuing out of a level and usually embattled cornice, and frequently enriched with a leaf ornament disposed like fish-scales, &c. Instances of this variety are to be found at Hampton Court Palace and in other works of a proximate age.

Parapets.

The treatment of parapets was another subject upon which our ancient mason-architects bestowed much attention. Their labours do, indeed, sometimes exhibit a plain, continued coping-moulding, but they wisely preferred in most cases to meet the sky with a broken line of battlement, whose simplest form is that in which the upper edge only of each battlement and embrasure is moulded; and its more ornamental aspect that in which the moulding is continued round the entire line:—after which the greatest richness is procured by perforation and elaborate open tracery. The west front of York Minster will furnish us with some of the ordinary varieties of pierced battlements;—St. George's Chapel, Windsor, with some of the more varied design,—various fronts at Oxford with open parapets in which the continued serpentine or the zigzag line preails,—and King's College Chapel, with specimens of pierced pointed battlements, and of the elegant perforated parapet composed of quatre-foils lozenges. In addition to these, the architectural traveller will have occasion to notice many examples too irregular for classification; and he will not fail to observe also, that where a front has any pretensions to an ornamental character, the parapet generally exhibits a climax of airy elegance,—one of the many circumstances to which the Perpendicular style is indebted for the aptitude with which its masses harmonize with the scenery of nature, a result the more striking as contrasted with the effect of the hard-lined blockings, attics, and balustrades of classic architecture. The same may be said of the *gibbs*, a feature so valuable in our style, and which, together with the roof terminated by it, is generally found, by its greater or less inclination, to adapt itself both to the high and to the flattened character of its accompanying members of composition, and more especially to that of the large window which it so frequently surmounts.

(To be continued.)

A COMBUSTIBLE LINK.—An iron in Grosvenor has in front a large board, upon which is painted the following announcement:—"Good accommodation for steam-packets."

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